SAN FRANCISCO CINEMATHEQUE

at the SF ART INSTITUTE 800 Chestnut St. 8:00PM

THURSDAYS

November 1

THE OTHER SIDE: EUROPEAN AVANT-GARDE CINEMA 1960-1980

Guest curated by Regina Cornwell/ Organized by the American Federation of Arts.

Program III: West Germany

Co-sponsored by the Goethe Institute

Lawale, Dore O. Nekes (1969). The milieu of the "petit bourgeois" is critically reappraised through formal tableaux, disjunctive sound and the presence of O herself.

Selbstschusse (Self-Shooting), Lutz Mommartz (1967). *Self-Shooting* "parodies the preoccupation with the self-reflexive in cinema," a mounting fascination in the late 60's. As both subject and object, Mommartz "joins his camera antics with a potpourri of program music, to both heighten and lighten his parody."

Dallas-Texas-After The Goldrush, Klaus Wyborny (1970-71). Reflecting Wyborny's interest in primitive cinema, the film illustrates possible storylines that are hinted at but never developed. That becomes the task of the viewer.

Italienisches Capriccio, Vlado Kristl (1969). Kristl "uses a Dadaist style to deal with the subject of militarism, pointing up the ways in which it is perceived as a rational necessity, yet is brought into play in irrational ways.

November 8

POLYPHONIX (SF): LANGUAGE & PROJECTIONS

A special evening of language and performance as part of a four-day festival. Performances by Eleanor Antin (*Being Antinova,* from San Diego, performer), Monica Gazzo (Italian artist/performer from L.A.), Carolee Schneemann (from N.Y., performer/filmmaker), Amy Elliott (S.F. performance artist), Michael Sumner (film, S.F.), Al Wong (film/installation, with Philip Whalen, S.F.), Joel Hubaut (from France, visual artist, wild performer), Arnaud Labelle-Rojoux (visual artist, from Paris, voice without words), and others....**Special admission: $6.00 general and $4.00 SFAI students.**

Polyphonix (SF) is an international festival of language and performance. Presented in Paris since 1979, the festival moves to the U.S. for the first time this year. Beginning in New York at the Museum of Modern Art, *Polyphonix* will arrive in San Francisco, November 7-10. Performers on other evenings include: Charles Amirkhanian, Jerome Rothenberg, Larry Wendt, Bernard Heidsieck, Esmeralda, Michael Peppe, Giulia Niccolai, Jackson Mac Low, Jim Petrillo/Betsy Davids, Ellen Zweig, and others.

November 15

THE OTHER SIDE: EUROPEAN AVANT-GARDE CINEMA 1960-1980

Program V: France/Italy

La Petite Fille (The Little Girl), Pascal Auger (1980). Long associated with the Paris Film Co-op, Auger engages the issue of real time and its cinematic manipulation through editing. Gestures of a child at play are edited in a manner that exaggerates the movements, transforming simple action into a seemingly arduous struggle on the screen.

Tosca, Dominique Noguez (1978). Noguez appropriates the second act of Puccini's opera for his cinematic exploration of the static frame, "calling attention to the offscreen space in which action is implied via the use of arias from the opera."

Der Brautigam, Die Komodiantin und Der Zuhalter (The Bridegroom, The Comedienne and The Pimp), Jean-Marie Straub and Danielle Huillet (1972). A very young Fassbinder, champion of modern melodrama, stars in this truncated version of Bruckner's play, *The Sickness Of Youth.* Divided into three parts and consisting of only 12 shots, *Bridegroom* is set in Munich amidst the red-light milieu of pimps and prostitutes and is replete with abrupt melodramatic entrances and exits and a great deal of Bach.

La Verifica Incerta, Gianfranco Baruchello (1964). Baruchello, along with Alberto Grifi, subjects excerpts from several Hollywood Cinemascope films to the editing theories of Lev Kuleshov. B movie, melodrama and adventure film scenes are mixed and mismatched to generate a "kind of creative geography," a visual topography of compressed and elongated images.

November 29

STUDIO 8

Kuchar Class Films: Prescription In Blue (1977); *Woman In The Dress* (1980), *The Passions* (M. Kuchar, 1981); *Ms. Hyde* (1983); *Club Vatican* (1984).

Student Films: Work by David Pushkin, Alexandra Koenigsmann, Jan Novello, Jose Montano, Linda Nathanson, and others.

Over the last ten years, the S.F. Art Institute's main film production studio has been Studio 8. Tonight's program consists of films made entirely in Studio 8, either in classroom situations or as individual efforts. The first half of the program includes films made by George and Mike Kuchar's Production classes — continuing a collaborative tradition begun in the late 40's by Sidney Peterson (*The Lead Shoes,* etc.) in what is now Studio 26. The selection was made by Jose Montano and George Kuchar. "The primary quality which runs throughout the work is the use of the limitations of the studio not as a restraint, but as a celebration of the intuitive and impetuous nature nearest to God. Thank You." — Jose Montano and friends.

December 6

WHATEVER HAPPENED TO SEX?

A program of films selected from Canyon Cinema.

This is the second in a series of programs based on the films available from Canyon Cinema, one of the largest distributors of independent films in the United States. Each program is guest-curated by a different filmmaker, critic, or scholar. Tonight's selection was made by James Irwin, filmmaker and Artweek film critic.

Dangling Participle (1970) by Standish Lawder; *Home On The Range* (1973) by Darrell Forney; *Near The Big Chakra* (1972) by Anne Severson; *The Secrete Of Life* (1971) by Victor Faccinto; *Keep Bright The Devil's Doorknob* (1978) by Richard Beveridge; *Crocus* (1971) by Suzan Pitt; *Voyeuristic Tendencies* (1983) by Dominic Angerame.

"There was a time when it wasn't an Underground Film if it didn't have sex in it. Things have changed; now we have Joan Collins in *Playboy,* Miss America in *Penthouse,* and the avant-garde is looking pretty chaste. This program features films dealing explicitly with sex (not eroticism). It wonders aloud whether one can make a sexually graphic work and avoid sexism, exploitation and sensationalism. You be the judge." — J.I.

December 13

THE FILMS OF SAUL LEVINE - I

Filmmaker in person

Chicago Reds & Blues (1973), *The Big Stick* (1968-72), *New Left Notes* (1968-76) — all 16mm prints from 8mm originals; *Notes Of An Early Fall* (1976-77), super 8-mm sound, 38 min.

Boston filmmaker Saul Levine has been producing personal films for nearly twenty years, yet few have been publicly shown to more than a handful of serious film devotees and students. This is partly due to the fact that virtually all of Levine's work exists in either regular or super-8mm, small-gauge formats which few showcases have bothered to accept. Levine is also one of the American filmmakers who shares with poets a dogged refusal to interfere with his own evolving idiom in favor of what is trendy or facile. His subjects extend from his daily life (experiences as a political activist, portraits of friends, family, and places, etc.), yet weaving throughout them all is an uncanny feel for cinematic metaphor. "If irrepressible creative energy is its own reward, then Saul Levine has been hoally original you are unlikely ever to see it in the refined precincts of M.O.M.A. or the Whitney." — P. Adams Sitney

This will be the first of two programs devoted to Levine's work, and marks his first appearance at the Cinematheque.

Admission: $3 ($1.50 Students with I.D.s and Seniors) Discount Pass $10/5 admissions. If you would like to receive future calendars by mail, contact the Cinematheque Office at 558-8129 or 480 Potrero Ave., SF, CA 94110. *Steve Anker, Program Director; David Gerstein, Administration Director. Thanks to Laura Thielen, George Eldred, and Konrad Steiner for their generous assistance.*

at the NEW COLLEGE GALLERY 762 Valencia St. 8:00PM

SATURDAYS

November 3

HOWARD GUTTENPLAN

Filmmaker in person

Eye-Con, Parts 1, 2, & 3, 1981-1984; *Middle East Diary 1976* (Iran and Israel), 1977-1978; *Caracas Diary 1978,* 1978-80; *San Francisco Diary 1979,* 1979-80.

Howard Guttenplan is the Director of the Millenium Film Workshop in New York City and Programmer of its Personal Cinema series. Moreover, he is one of the foremost practitioners of what has come to be called the "diary film" or self-referential film "journal." He will be premiering his new film, *Eye-Con,* which represents a radical change in direction. It is a complex collage film in three parts that draws its imagery and editing rhythms from dream recall and memory. In addition, he will be showing three diary films from his long series of such work made during the 1970's. There will be an informal discussion on the state of current avant-garde film exhibition at the end of the program.

American Treasure: The Folk Art of Joaquim Miguel Almeida

November 17

PERSONAL VISIONS OF WAR

Le Retour (1964) by Henri Cartier-Bresson, 34 min. *Le Retour* follows the liberation and homeward journey of French prisoners from Nazi concentration camps. From their disbelieving, sunken faces to their hospital recoveries and finally to their journey home, Cartier-Bresson's adroit camera says more about the separation and destruction of war than hours of combat footage.

War Stories (1983) by Richard Levine, 38 min. "There have been a number of recent attempts by formalist filmmakers to incorporate overt social concerns into their work...If Levine's jarring, incandescent *War Stories* seems the most successful it's not because Levine is necessarily the deepest thinker, but because he demonstrates the most respect for the materials at hand." — J. Hoberman, *Village Voice.*

Two wars, two films, two types of reflection. Both Henri Cartier-Bresson's *Le Retour* and Richard Levine's *War Stories* recombine images from footage compiled by the military. The result, filtered through each artist's sensibility/culture are widely different. One film is nostalgic, poetic, sentimental, thoroughly moving. The other expresses a conflict after a conflict. Each is a tribute to its time.

December 1

TOM, TOM, THE PIPER'S SON

Tom, Tom, The Piper's Son (1971) by Ken Jacobs, 115 min., B & W and color, silent.

Ken Jacobs based this film on a 1905 American Mutoscope and Biograph Company film, probably photographed by G.W. Bitzer. The film was an illustration of the children's nursery rhyme of the same title and was one of the first chase films. By subjecting the original material to various forms of rephotography (focusing on details, introducing camera movement within the frame, interjecting shadow-play and color sequences), Jacobs deals with the nature of the film viewing experience — representation, narrative, illusion, and abstraction. "Ghosts! Cine-recordings of the vivacious doings of persons long dead...My camera closes in, only to better ascertain the infinite richness (playing with fate, taking advantage of the loop-character of all movies, recalling with variations some visual complexes again and again for particular savoring), searching out incongruities in the story-telling...delighting in the whole bizarre human phenomena of story-telling itself and this within the fantasy of reading any bygone time out of the visual crudities of film: dream within a dream!"— Ken Jacobs

December 8

THE FILMS OF CHICK STRAND

Filmmaker in person

Anselmo (1967), *Waterfall* (1967), *Mosori Monika* (1970), *Guacamole* (1976), *Mujer De Milfuegos* (Woman Of A Thousand Fires) (1976), *Loose Ends* (1979), and excerpts from *While The City Sleeps* (in-progress).

The Cinematheque is proud to welcome Chick Strand, one of Canyon's original and most vital forces, for her first appearance in San Francisco since 1980. Strand's 13 completed films range from personal and expressive ethnographic studies (*Mosori...*), to more impressionistic fantasies exploring sensuality and female consciousness. Of *Mosori Monika,* a documentary about women in the Third World, Ernest Callenbach wrote: "One of the best anthropology films I know. It successfully uses sound in a way in which Godard talks about and seldom makes work. It expresses the ambiguous attitudes of the subjects with grace and good faith..." And of *Mujer...* the filmmaker has written: "Not a personal portrait so much as an evocation of the consciousness of women in rural parts of such countries as Spain, Greece, and Mexico; women who wear black from the age 15 and spend their entire lives giving birth, preparing food and tending to household and farm responsibilities. *Mujer...* depicts in poetic, almost abstract terms, their daily repetitive tasks as a form of obsessive ritual." Tonight's is the first of two evenings highlighting Chick Strand's work — she will return next year with a program of new films.

December 15

THE FILMS OF SAUL LEVINE - II

Filmmaker in person

Note 1 (1967), 3 min., *Note to Colleen* (1974), 5 min., *Not Even A Note* (1978), 2½ min., *On The Spot* (1973), 28 min., *Near Sight* (1977-78), 2 min., *Arrested (Breaking Time,* Part 2) (1977-82), 10 min., *A Few Tunes Going Out: Bopping The Great Wall of China Blue* (1979), 4½ min., *Groove to Groove* (1979), 12 min., and *A Brennan Soll Columbusns Medina* (1984), 13 min.

This second program of films by Saul Levine includes selected early titles from his ongoing series *The Notes* (made with the ease and spontaneity of a letter or a message) as well as his most recent super-8 sound work. Levine's use of super-8 sound is unique in that he incorporates the technical "limitations" of the medium into a richly textured and highly-charged personal montage. "Levine's work has a quality which is becoming increasingly rare: there's a direct human address in his work. The multiplicity of his work comes from its engaging openness. Seeing his films is like having a conversation with the filmmaker." — Daryl Chin, *Soho Weekly News.*

December 7

FRIDAY OPEN SCREENING

Bring your own film new or old. 8mm, 16mm, silent/sound, all are welcome. Admission is free. Room #26.

at the SF ART INSTITUTE 800 Chestnut St. 8:00PM

SUNDAYS

November 4

THE OTHER SIDE: EUROPEAN AVANT-GARDE CINEMA 1960-1980

Program IV: Hungary

Amerikai Anzix (American Postcard), Gabor Body (1975).

This film about three Hungarian officers on the Union Side of the American Civil War is anything but a straightforward war or adventure story. A first feature by Hungary's Gabor Body, it was made under the rubric of experiment at the Bela Belazs Studio, and was cited as Best Film By A New Director at the Mannheim Festival. In *American Postcard,* Body treats a number of issues: history, historic reconstruction, Hungary and its myths and dreams, the process of representation, visual perception, and film and the qualities of film itself. Such techniques throw into question "the history we hear of as truth' by presenting history as something we know (and see) to be constructed from multiple points of view." The script is based on a short story by Ambrose Bierce.

November 11

KITCH'S LAST MEAL by Carolee Schneemann

Filmmaker in person

Kitch's Last Meal (1973-78), double super-8mm projection, 60 min. (approx.), *Fuses* (1964-67), 22 min., *Plumb Line* (1968-72), 18 min., all by Carolee Schneemann.

Carolee Schneemann has long been regarded as one of the pivotal avant-garde artists of the last twenty years. Her work spans many mediums (painting, collage, performance art, and film) and is known for its diaristic honesty and aggressive sexuality. In *Kitch's Last Meal,* she "spans four years with Anthony McCall and my companion for 19 years, the cat Kitch. The visual premise of the film was twofold: to shoot one meal a week of the cat eating, so long as she lived, and to film what I saw the cat observing in the course of our ordinary life. The structure...is based on that continuous texture of shared daily life and its unknown direction and outcome...The ordinariness of the activities of the couple, in association with sound, builds towards a disconcerting combustion." Of the earlier *Fuses,* B. Ruby Rich has said: "Schneemann's film...is devastatingly erotic, transcending the surfaces of sex to communicate its true spirit, its meanings as an activity for herself and quite accurately, women in general."

November 18

A BRUCE CONNER CELEBRATION

Television Assassination (8mm film installation) *Ten Second Film* (1965), *Permian Strata* (1969), *Mongoloid* (1978), *America Is Waiting* (1981), *A Movie* (1958), *Report* (1963-67), *Take The 5:10 To Dreamland* (1976), *Valse Triste* (1979), *Looking for Mushrooms* and *Easter Morning* (both std. 8mm),*Breakaway* (1966), *Vivian* (1964), *The White Rose* (1967), *Marilyn Times Five* (1968-1973).

After nearly three decades of activity as one of America's most daring and original filmmakers, Bruce Conner remains defiantly independent and unpredictable. Conner's mastery in shaping pre-existing film material into new forms which have coherence and subtlety is unequalled in the history of the cinema; and as a biting social critic, he has few peers. Tonight the Cinematheque will honor Bruce Conner on this, his birthday, by showing most of his currently completed filmwork.

"We, the audience, have the sense we are re-seeing this footage whether in fact we have ever seen it before. This is so because they are archetypal images gathered out of our popular culture. Conner, in the dark of the theater, pulls us into the unconscious of the film experience, which becomes film-as-memory, film-as-dream" - John Hanhardt

December 2

THE EARLY FILMS OF CARL DREYER

Program I

Leaves From Satan's Book (1921), by Carl Theodor Dreyer, 118 min., silent. This was the second feature of one of the world's greatest film directors (*Passion Of Joan Of Arc, Vampyr,* etc.) and narrative stylists. Dreyer began *Leaves...* in 1918 after viewing Griffith's *Intolerance.* While he doesn't intercut them, Dreyer also uses parallel stories through the ages to elaborate a single theme. "The story tells of Satan's temptation of Judas, and subsequent episodes set in the Spanish Inquisition, the French Revolution, and the Russo-Finnish War of 1918 amplify the theme with tales of people tempted to betray their trust. This early film is already characteristic of Dreyer's emphasis on flat architectural spaces framing people and isolating faces, intensifying feeling and defining character." — Eileen Bowser

December 9

BLACK-AMERICAN FOLK ARTISTS ON FILM

Presented in cooperation with the Film Arts Foundation

Filmmakers will be present

American Treasure: The Folk Art of Joaquim Miguel Almeida (1984) by Kathryn Golden and Ashley James, 30 min. PREMIERE. A folk tale within a folk song, one man's art work and oral history tells the story of his people in this country. The boats he carves begin with replicas of those heard in the poetry, recalled in the memories, and told in the folklore of Cape Verdean-Americans, ending with those created from his imagination.

Tchuba...means rain (1981), by Golden and James, 10 min. An introductory film on Cape Verdean history and culture. Ashley James and Kathryn Golden are San Francisco filmmakers who have produced several independent films and are currently working on a film of the late jazz pianist Earl Fatha Hines.

The Angel That Stands By Me (1983) by Allie Light and Irving Saraf, 28 min. Minnie Evans is the embodiment of the visionary artist. She is an 88-year-old Black painter of Wilmington, North Carolina, who has created a world of mythic animals, religious symbols, and natural beauty. *Angel...* concludes Allie Light and Irving Saraf's highly acclaimed series on American Folk Artists (*Visions of Paradise*); each artist in the series comes from a different ethnic background, was self-taught, and began pursuing their art late in life.

December 16

TWO FANTASY CLASSICS

Special Starting Time: 7:00 P.M.

His Majesty, The Scarecrow of Oz (1914), by L. Frank Baum, 65 min., silent. Rescheduled from last November's calendar, this was the third and final feature made by the creator of the *Wizard of Oz* fantasy books. Filled with fantastic characters and a charming sense of wonderment, *His Majesty...* was considered lost until recent years.

A Midsummer Night's Dream (1975) by Max Reinhardt and William Dieterle, 117 min., starring James Cagney, Olivia de Havilland, Dick Powell, Mickey Rooney, Joe E. Brown, Hugh Herbert and Kenneth Anger. An outlandish blend of talents produced one of the most splendid Hollywood fantasy films of the 1930s. Shakesspeare's dialogue is filtered through accents ranging from Cagney's Irish, Brown's Brooklynese and de Havilland's cultured British, yet they are woven together by the strength of Reinhardt's visual style (especially striking since this was to be his only film) and sense of magical unreality. Featured is the young Anger in the role of the Changeling.

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